Algebra Collection

In 2010, David Curcurito at the US edition of *Esquire* was looking to replace the burly warmth of Stag with a more elegant slab serif. With this aim in mind, Susana Carvalho and Kai Bernau drew Algebra, which they describe as a Grotesk, but with serifs and contrast: constructed logically, with compact vertical proportions and a regular rhythm.

Algebra makes a highly effective text face, with its simplified details and loose spacing giving an inviting texture. The bracketed serifs soften the harshness of the blunt terminals, and the crispness and relatively low contrast makes the family and excellent fit for newsprint and reading on screen. Where Algebra has a quiet and sophisticated tone, Algebra Display has a much more expressive quality in its unusual combination of thin strokes and thick, chunky serifs, with brutally simplified details.

Algebra Display

Algebra Display was drawn for the US edition of *Esquire* in 2013, adding a gracefully aggressive tone to large headlines and initials.

PUBLISHED
2017

DESIGNED BY
SUSANA CARVALHO & KAI BERNAU

PRODUCTION ASSISTANCE
KATERINA KOCHKINA

14 STYLES
7 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

Like its all-purpose sibling Algebra, Algebra Display was inspired by the construction and proportions of Grotesks. Its details are influenced by many of the superelliptical serif families that helped define the aesthetic of the mid 20th century, particularly in central Europe. While many of these typefaces were quite staid, Algebra Display has a contemporary air of brutality, with terminals and serifs abruptly sheared off. Compared to Algebra, Algebra Display is both higher and lower in contrast: the serifs gain weight, while the thin strokes are thinner, giving an unexpectedly active texture compared to a typical low-contrast slab serif. The serif bracketing is tight, giving subtle elegance without introducing softness. Algebra Display covers many tones across its range of seven weights: icily pretty in the light weights, bracingly strange in the heaviest weights, and sophisticated in between, with a refreshing simplicity in the italics.

Algebra Display Thin

Algebra Display Thin Italic

Algebra Display Light

Algebra Display Light Italic

Algebra Display Regular

Algebra Display Regular Italic

Algebra Display Regular No. 2

Algebra Display Regular No. 2 Italic

Algebra Display Medium

Algebra Display Medium Italic

Algebra Display Bold

Algebra Display Bold Italic

Algebra Display Black

Algebra Display Black Italic

New York Trilogy

New York Trilogy

REGULAR & REGULAR ITALIC, 18 PT

New York Trilogy

New York Trilogy

REGULAR NO. 2 & REGULAR NO. 2 ITALIC, 18 PT

Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Regular weights in the Algebra family. Algebra Display Regular is lighter and airier, working best at slightly larger sizes and on uncoated paper. Algebra Display Regular No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.

Subtracts
MITTELS
Overgrote

ALGEBRA DISPLAY THIN, 100 PT

Svårlösligt

MARKING

Telescope

ALGEBRA DISPLAY THIN ITALIC, 100 PT

Revitalize MEMBER Innilokuð

ALGEBRA DISPLAY LIGHT, 100 PT

Nominate ĮSIKŪRĘS Arċipelagi

ALGEBRA DISPLAY LIGHT ITALIC, 100 PT

Precisión
ŽARKOM
Resonate

ALGEBRA DISPLAY REGULAR, 100 PT

Diffirenza
VOYAGES
Interação

ALGEBRA DISPLAY REGULAR ITALIC, 100 PT

Xemilkirî
BEWEGT
Released

ALGEBRA DISPLAY REGULAR NO. 2, 100 PT

Særdeles
FIXTURE
Vantages

ALGEBRA DISPLAY REGULAR NO. 2 ITALIC, 100 PT   [ALTERNATE a g]

Excavate MODÈLE Išvystyta

ALGEBRA DISPLAY MEDIUM, 100 PT

Množství SHIFTED Integrate

ALGEBRA DISPLAY MEDIUM ITALIC, 100 PT

Tændrør

CIRCUIT

Létrejött

ALGEBRA DISPLAY BOLD, 100 PT

Quarters

MÜTZEN

Hilagang

ALGEBRA DISPLAY BOLD ITALIC, 100 PT

National PHASED Analysis

ALGEBRA DISPLAY BLACK, 100 PT

Château YAPTIĞI Kõrgeim

ALGEBRA DISPLAY BLACK ITALIC, 100 PT   [ALTERNATE a]

MIÐÐEPLUM
Aggregazione

ALGEBRA DISPLAY THIN, 70 PT

BRAZILWOOD
Regenwäldern

ALGEBRA DISPLAY THIN ITALIC, 70 PT   [ALTERNATE a g]

REALIZEAZĂ
Intarpriteghja

ALGEBRA DISPLAY LIGHT, 70 PT

DÉLNYUGATI
Supersaturate

ALGEBRA DISPLAY LIGHT ITALIC, 70 PT   [ALTERNATE a]

TREATMENT Safeguarding

ALGEBRA DISPLAY REGULAR, 70 PT

EVALUATION Reünificacion

ALGEBRA DISPLAY REGULAR ITALIC, 70 PT

TLĀCATIYĀN Zastupničkih

ALGEBRA DISPLAY REGULAR NO. 2, 70 PT

KÖNIGREICH Dialectologie

ALGEBRA DISPLAY REGULAR NO. 2 ITALIC, 70 PT   [ALTERNATE a g]

PRASARANA
Cittadinanza

ALGEBRA DISPLAY MEDIUM, 70 PT

INVENTIONS
Marškinėlius

ALGEBRA DISPLAY MEDIUM ITALIC, 70 PT   [ALTERNATE a]

KÆDETRÆK
Culmination

ALGEBRA DISPLAY BOLD, 70 PT

NEUROLOGY
Enthusiastic

ALGEBRA DISPLAY BOLD ITALIC, 70 PT   [ALTERNATE a]

PRZEŁOŻEŃ Afþreyingar

ALGEBRA DISPLAY BLACK, 70 PT

PÄDAGOGIK Clandestine

ALGEBRA DISPLAY BLACK ITALIC, 70 PT

Brushed Linen Mélange
MODERN COSMOLOGY
L'altitude est de 71 mètres

ALGEBRA DISPLAY THIN, THIN ITALIC, 40 PT

Quinn Kane's final novel
18 MILJARDIA VUOTTA
Eight full-length portraits

ALGEBRA DISPLAY LIGHT, LIGHT ITALIC, 40 PT   [ALTERNATE a g]

Shapes & Configuration
DISTINCTIVE ARTICLE
Un clasificación general

ALGEBRA DISPLAY REGULAR, REGULAR ITALIC, 40 PT

Crítica à teoria atômico
SITUADO AL SUDESTE
Die größte Insel aber ist

ALGEBRA DISPLAY REGULAR NO. 2, REGULAR NO. 2 ITALIC, 40 PT

Universului observabil

ZEMLJEPISNA ŠIRINA

Electrones de valencia

ALGEBRA DISPLAY MEDIUM, MEDIUM ITALIC, 40 PT   [ALTERNATE a]

Origins of the concept

DEFINITIONS & BASIS

L'economisti classichi

ALGEBRA DISPLAY BOLD, BOLD ITALIC, 40 PT

Corse di lunga durata

KUPTIMI TEOLOGJIK

Ośrodkowego układu

ALGEBRA DISPLAY BLACK, BLACK ITALIC, 40 PT

Arbeitsmedium

ALGEBRA DISPLAY THIN, 60 PT

Pancyclopaedic

ALGEBRA DISPLAY LIGHT, 60 PT

Xeroradiograph

ALGEBRA DISPLAY REGULAR, 60 PT

Quartziferously

ALGEBRA DISPLAY REGULAR NO. 2, 60 PT

Responsabilità

ALGEBRA DISPLAY MEDIUM, 60 PT

Elektronicznej

ALGEBRA DISPLAY BOLD, 60 PT

Manufactures

ALGEBRA DISPLAY BLACK, 60 PT

Geomorphogeny

ALGEBRA DISPLAY THIN ITALIC, 60 PT   [ALTERNATE g]

Kasvatusfilosofia

ALGEBRA DISPLAY LIGHT ITALIC, 60 PT

Controversialist

ALGEBRA DISPLAY REGULAR ITALIC, 60 PT   [ALTERNATE a]

Quadrumanous

ALGEBRA DISPLAY REGULAR NO. 2 ITALIC, 60 PT

Interconversão

ALGEBRA DISPLAY MEDIUM ITALIC, 60 PT

Çalışmalarının

ALGEBRA DISPLAY BOLD ITALIC, 60 PT

Gemäßigteres

ALGEBRA DISPLAY BLACK ITALIC, 60 PT

Algebra

Algebra evolved from Granger, a headline typeface designed by Susana Carvalho and Kai Bernau for the US edition of *Esquire* in 2010. This broad-shouldered slab serif typeface is built on superelliptical forms. Its loose spacing gives a remarkably comfortable texture in long passages of text, with its even rhythm working well on screen, on newsprint, and for magazine and book design.

PUBLISHED
2016

DESIGNED BY
SUSANA CARVALHO & KAI BERNAU

PRODUCTION ASSISTANCE
HUGO MARUCCO

12 STYLES
6 WEIGHTS W/ ITALICS

FEATURES
PROPORTIONAL LINING FIGURES
TABULAR LINING FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIPT/SUBSCRIPT

Algebra references such squarish 20th century serif families as Adrian Frutiger's Egyptienne, Georg Trump's Schadow, and Hermann Zapf's Melior, but its clean lines make it appropriate for contemporary use in modern magazine design. Though the flat vertices where diagonals intersect (as in the A or M) are far less dramatic than in Algebra Display, these letters have a brutal feeling, playing nicely off of the bulky round shapes. Functionally, the flat vertices keep the letters from clogging even under the worst printing conditions. Simple italics match the directness of the romans, and a handful of alternates allow the italics to take on a softer, more traditionally cursive feeling. Five of the six weights can be used at any scale, for text or display, though we recommend negative tracking at larger sizes. The forceful Black weight is designed only for display use, and its tight spacing and tiny counterforms do not work at text sizes.

Algebra Regular

Algebra Regular Italic

Algebra Regular No. 2

Algebra Regular No. 2 Italic

Algebra Medium

Algebra Medium Italic

Algebra Bold

Algebra Bold Italic

Algebra Extra Bold

Algebra Extra Bold Italic

Algebra Black

Algebra Black Italic

New York Trilogy

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REGULAR & REGULAR ITALIC, 18 PT

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19,5 kvadratkilometer
INFLUENCE ABROAD
Ringed with pinnacles

ALGEBRA REGULAR, REGULAR ITALIC, 40 PT   [-10 TRACKING, ALTERNATE ITALIC a g]

Exploration Matériau
İTALYAN AÇILIŞLARI
The Elements Outside

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 40 PT   [-10 TRACKING]

Scientific researcher
ARTÍCULO GENUINO
Vexing Art Specimens

ALGEBRA MEDIUM, MEDIUM ITALIC, 40 PT   [-10 TRACKING, ALTERNATE x]

New £24 lunch menu
DELIKATNĄ RZEŹBĄ
Bögen und Wimperge

ALGEBRA BOLD, BOLD ITALIC, 40 PT   [-10 TRACKING]

Proposição Analítica ENGELSKSPRÅKIGA *L'attività tradizionale*

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 40 PT   [-10 TRACKING]

Forsætisráðherrann THE OLD CATALOGS *Rakishly Ambiguous*

ALGEBRA BLACK, BLACK ITALIC, 40 PT   [ALTERNATE k y]

Serbest hareketler jimnastikçilerin
IDEALTYPISCHER GEGENSPIELER
Early explorations of Conceptual Art

ALGEBRA REGULAR, REGULAR ITALIC, 24 PT   [-10 TRACKING]

Since its debut on January 26, 2014
TWO MILES OF UNDERSEA CABLE
Plaukimo varžybos rengiamos 17 bei

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 24 PT   [-10 TRACKING, ALTERNATE z]

Populația locală vorbea încă limba
IN THE LOWEST 4% OF THE FIELD
Under 1861-talet fanns planer på att

ALGEBRA MEDIUM, MEDIUM ITALIC, 24 PT   [-10 TRACKING]

Participó en dos Juegos Olímpicos
MÉTHODES DE DÉVELOPPEMENT
Forbundsrådet har sju medlemmer

ALGEBRA BOLD, BOLD ITALIC, 24 PT   [-10 TRACKING, ALTERNATE ITALIC a]

Una superficie di 17 m² costituente
KÜLÖNBÖZŐ ADATSZERKEZETEK
Extensive winter testing yielded an

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 24 PT   [-10 TRACKING, ALTERNATE ITALIC v w x y]

Scorch marks kept on the exterior
IT BECAME A PERMANENT WORK
New understanding of Intelligence

ALGEBRA BLACK, BLACK ITALIC, 24 PT

ONE OF THE KEY FIGURES IN THE VANGUARD
Yaklaşık 22.600 kilometrekarelik yüzölçümüne
A STRETCH OF OLD-TIME ELEVATED RAIL LINE
Kanalais Baltijos jūra yra sujungta su Baltąja jūra

ALGEBRA REGULAR, REGULAR ITALIC, 18 PT

AFSTANDSMÅLER KAN VÆLGES VILKÅRLIGT
Traditional methods eventually gave way to an
AZ INTENCIÓMENTES MŰVÉSZET ALAPELVE A
La storia più remota del cantone è praticamente

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC, 18 PT

IS EEN BELANGRIJK VERKEERSKNOOPPUNT
Stockholm se trouve sur la côte orientale de la
DE DISCIPLINER SVØMNING, CYKLING OG LØB
La otra sílaba correspondiente al nombre viene

ALGEBRA MEDIUM, MEDIUM ITALIC, 18 PT

UMA CONFERÊNCIA EM 2003 SOBRE MÚSICA
Sie wird bis zu 12.600 Meter breit und hat eine
NEPROMJENIJIVI ILI TERMINALNI ELEMENTI
Dæmi um orð í íslensku sem eiga rætur að rekja

ALGEBRA BOLD, BOLD ITALIC, 18 PT

CINEMA PROGRAMMING FOR OCTOBER 2016
På svenska betraktas numera "ä" som en egen
NACHÁZÍ SE TU I NEJVĚTŠÍ MAKETA MOSKVY
It took only 17 months for the yield to be halved

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 18 PT   [ALTERNATE ITALIC a v y]

LA PRESENTACIÓN DEL TRABAJO CONSISTE
Past structural modifications to these models
FOUR ELEMENTS OF CRAFT BEER MOVEMENT
Członkowie zasiadający w radzie są wybierani

ALGEBRA BLACK, BLACK ITALIC, 18 PT

SOMEONE PLACED A METAL BOX UNDERNEATH A STATUE
La fundación aporta 21,11 millones en un ambicioso proyecto
MEHR ALS 110 OSTEUROPAEXPERTEN WENDEN SICH GEGEN
By the mid-19th century these various industrial zones were at

ALGEBRA REGULAR, REGULAR ITALIC, 14 PT   [ALTERNATE ITALIC v w y]

FURTHER CHANGES COMING EARLY NEXT YEAR INCLUDE
Fl-istaġun li ġej Kvyat se jkun qed jieħu post l-eks champion
PREJŠNJEGA JE, DENIMO, Z ZNESKOM OKOLI £1,1 MILIJONA
Ecco l'edizione 2015 di «Foodies», la guida del Gambero Rosso

ALGEBRA REGULAR NO. 2, REGULAR NO. 2 ITALIC , 14 PT   [ALTERNATE ITALIC z]

CONSERVATORS WILL X-RAY THE COWHIDE TO FIND OUT
Cztery krótkie filmy fabularne w reżyserii Wojciecha Fiwka
THE IMMORTALITY DRIVE IS A MEMORY DEVICE ON BOARD
Grote musea in steden als Parijs, Londen, New York en Bilbao

ALGEBRA MEDIUM, MEDIUM ITALIC, 14 PT

STASHED IN THE MASSACHUSETTS STATEHOUSE IN 1765
Bara 311 plan hade beställts världen över, det borde ha varit
DOS 332 CASOS REUNIDOS PELO SITE AO LONGO DE 8 ANOS
Demand rose significantly from 1.1% to 9.7% this past quarter

ALGEBRA BOLD, BOLD ITALIC, 14 PT

ITS PRIZED INNOVATIVE GARDENS AND MODERN SPACES
Mussel, clam and oyster recipes from around the world are
FOR NORTHERN HONG KONG, OVER ⅝ OF THE POPULATION
Quickly exacting only as much regulation in such short time

ALGEBRA EXTRA BOLD, EXTRA BOLD ITALIC, 14 PT   [ALTERNATE ITALIC a g k x]

Kömürleştirilmiş

ALGEBRA REGULAR, 50 PT [-15 TRACKING]

Particulièrement

ALGEBRA REGULAR NO. 2, 50 PT [-15 TRACKING]

Avantgardistiska

ALGEBRA MEDIUM, 50 PT [-15 TRACKING]

Incredulousness

ALGEBRA BOLD, 50 PT [-15 TRACKING]

Administratively

ALGEBRA EXTRA BOLD, 50 PT [-15 TRACKING]

Verwaltungssitz

ALGEBRA BLACK, 50 PT

Infrapunasäteilyn

ALGEBRA REGULAR ITALIC, 50 PT   [-15 TRACKING]

Experimentações

ALGEBRA REGULAR NO. 2 ITALIC, 50 PT   [-15 TRACKING, ALTERNATE a x]

Autobiographical

ALGEBRA MEDIUM ITALIC, 50 PT   [-15 TRACKING]

Postmodernismā

ALGEBRA BOLD ITALIC, 50 PT   [-15 TRACKING]

Developmentally

ALGEBRA EXTRA BOLD ITALIC, 50 PT   [-15 TRACKING, ALTERNATE v y]

Instrumentation

ALGEBRA BLACK ITALIC, 50 PT

ALGEBRA REGULAR, REGULAR ITALIC, MEDIUM, BOLD, 16/20 PT

REGULAR ALL CAPS

REGULAR

MEDIUM

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

BOLD

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle,** amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of

The Psychology of Beauty

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical*, or *inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner's "aesthetics from above & from below."

Methodologies

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his "architectonic" of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of "clear," logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics "von unten." The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of "the plain man" in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or "Doctrine of Taste," as he called it, was possible, while the various definers of beauty as "the union of the Real and the Ideal" "the expression of the

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The State of Criticism

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INCLUDED FAMILIES

Algebra Display
Algebra

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNERS

Kai Bernau (born 1978) is a graphic and typeface designer from Germany. He lives and works in The Hague (Netherlands). He teaches typeface design in the Master of Type Design at Écal, Lausanne, since 2011.

Susana Carvalho (born 1979) is a graphic and typeface designer from Portugal. She also lives in The Hague, where she teaches graphic design at the Royal Academy of Arts (KABK) since 2011. She has previously also taught typography at the ArtEz Academy, Arnhem.

Susana and Kai formed Atelier Carvalho Bernau in 2005. The atelier specialises in the design of reading experiences across all media. To that end they produce typefaces, book and editorial design, interactive and web projects. Their type design work includes the Neutral, Lyon and Atlas retail families, as well as commissions from Esquire, Internazionale, and Munich Re.

Together they have given lectures and workshops at a wide array or international art schools and design conferences, including the Typographic Society of Austria, Typo St. Gallen, ELISAVA in Barcelona and MICA in Baltimore.

In 2014, Susana and Kai co-founded the design collective Open Work together with Dan Powers and Elisabeth Malcolm. Open Work explores ways of reading, modes of collaboration, methods of interaction, and forms of graphic design.